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DOES A FILM ADAPTATION OF A NOVEL INFLUENCE READING BEHAVIOR? THE ANSWER IS ON THE WEB

1. *Introduction*

Part of our lives has moved to the web. On the web, we work, get in touch, shop, manage our bank account, search information, share music, download documents, or watch news. There is no doubt that an important piece of what we do every day gets somehow reflected there, even reading. Librarians know very well that they can take advantage of the web to involve their users, especially the youngest. Libraries nowadays publish blogs, have Facebook accounts, organize online book clubs and offer reference services online. However, the web is also a way to keep track of people's tastes and changing preferences, and maybe librarians are less prepared to use the web to monitor and follow reading behaviors. Indeed, the web offers the opportunity to study all kind of social phenomena, including reading behavior, and this is something webometricians are well aware of, as explained in the second edition of Mike Thelwall's *Introduction to webometrics*¹ and the recently published *Web metrics for library and information professionals* by David Stuart.²

The purpose of this article is to see how the web can reflect reading behavior, by collecting some data from social networks devoted to books and readers and from other less specific, though relevant, web sources. More precisely, we look at how user activity changes when a novel is adapted and turned into a movie. Does an adaptation on screen

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¹ MIKE THELWALL, *Webometrics and social web research methods*, Wolverhampton, 2013, available at <<http://www.scit.wlv.ac.uk/~cm1993/papers/IntroductionToWebometricsAndSocialWebAnalysis.pdf>>

² DAVID STUART, *Web metrics for library and information professionals*, London, Facet Publishing, 2014.

produce an increase in user activity on the novel adapted? Or what other type of impact does it produce? How can we relate these changes to reading? In order to do so, we collected data from three web sources: two social network sites devoted to books and readers, Goodreads and LibraryThing, and an electronic bookshop, Amazon.

Goodreads and LibraryThing are platforms on which users can create and share personal libraries. Both collect a lot of user-generated contents, such as tags, reviews, and discussions, and make reading suggestions based on similarities between users' libraries. According to Antosh and Sierpe,³ the difference between the two platforms lies in the kind of contents and interactions they allow, LibraryThing resembling more an online catalog, and Goodreads being more similar to a social network like Facebook. Indeed, LibraryThing offers detailed book information which is obtained from highly reliable sources such as the Library of Congress and other library catalogs. This makes it especially suitable as a plugin for public libraries catalogs which wish to integrate some user-generated descriptions (basically tags). *LibraryThing for libraries* is a popular application that for each title in a library catalog provides the most popular user tags as they appear in LibraryThing. Tags and their potential to complement expert subject descriptions are extensively studied topics about LibraryThing. They have been found to complement effectively subject descriptions in library catalogs, as social tags rarely overlap with expert-assigned vocabulary.⁴ However, tags might present several limitations. They can be subjective, describe non-topical characteristics,⁵ and they cannot be searched from the catalog itself.⁶ Bates and Rowley⁷ compared LibraryThing tags with library catalogs indexing, to evaluate LibraryThing's potential for social and cultural inclusion. They concluded that even tags respond to dominant worldviews and structures, implying always some type of exclusion. Their authors are «individuals

³ MARISSA ANTOSH-EINO SIERPE, *Comparative analysis of the social networking websites LibraryThing and Goodreads*, 2010, available at <<http://marissajantosh.yolasite.com/resources/Antosh-Marissa-05.pdf>>.

⁴ CAIMEI LU-JUNG-RAN PARK-XIAOHUA HU, *User tags versus expert-assigned subject terms: a comparison of LibraryThing tags and Library of Congress Subject Headings*, «Journal of information science», 36 (2010), 6, pp. 763-779.

⁵ *Ivi*.

⁶ CARRIE PIRMAN, *Tags in the catalogue: insights from a usability study of LibraryThing for Libraries*, «Library trends», 61, 1 (Summer 2012), pp. 234-247.

⁷ JO BATES-JENNIFER ROWLEY, *Social reproduction and exclusion in subject indexing: a comparison of public library OPACs and LibraryThing folksonomy*, «Journal of documentation», 67 (2011), 3, pp. 431-448.

with the economic resources to be book and computer owners, with access to the internet, and the free time to dedicate to scanning and tagging their book collections».⁸ In addition, taggers appeared to be predominantly US-based and most tags are generated for books published in English. It is a matter of fact that both platforms are used mainly by an English-speaking community. As of May 2014, LibraryThing records over 1,800,000 members; however, the second biggest language community, the Spanish one, accounts for only 26,568 members. The Dutch, German, French, and Italian communities follow, with respectively 22,704, 21,675, 17,444 and 14,072 members, which represents only a tiny fraction of the global LibraryThing community.

Most research into LibraryThing has dealt with tags and their potential to complement traditional indexing, though little is known about its value as a web 2.0 tool for libraries.⁹ On the other hand, Goodreads has been studied mostly from the point of view of readers' advisory. Naik,¹⁰ for instance, addresses the question of whether Goodreads discussions are helpful for users to find further readings. Analyzing a few general book discussions – among which, for example, 'Best Crime and Mystery Books' or 'Best Fairytales and Retellings' – she found that Goodreads users often make suggestions for further readings, though suggestions are often rejected or are more likely accepted when users appear acquainted to each other. On the other hand, she observes that there is a universe of lurking readers who might take these suggestions as good. She concludes that Goodreads should extensively be taken advantage of by libraries as a readers' advisory tool. Indeed, Goodreads increasing popularity seems to be giving libraries important lessons at a time when their sheer existence might be at risk. According to Herther,¹¹ Amazon's 2013 acquisition of Goodreads could be taken as an invitation for libraries to look for partnerships, for example with editors and writers.

In sum, both sites are well known within libraries, though they are usually exploited more as information retrieval and advisory tools than as sources of what Stuart calls «social media impact».¹² Impact on the

⁸ *Ivi*, p. 445.

⁹ ANNA RICHARDS-BARBARA SEN, *An investigation into the viability of LibraryThing for promotional and user engagement purposes in libraries*, «Library hi tech», 31 (2013), 3, pp. 493-519.

¹⁰ BARRY TROTT-YESHA NAIK, *Finding good reads on Goodreads*, «Reference & user services quarterly», 51 (2012), 4, pp. 319-323.

¹¹ NANCY K. HERTHER, *Goodreads: social media meets readers advisory*, «Online searcher», 37 (2013), 4, pp. 38-41.

¹² D. STUART, *Web metrics* cit., p. 87.

web has to do with quantitative data we can measure on the web for different kinds of social phenomena. It implies counting occurrences or mentions of documents or ideas, with the assumption «that, other factors being equal, documents or ideas having more impact are likely to be mentioned online more».¹³ Usually this kind of web impact is measured on general search engines, though when we move this principle to the social web, we still collect mentions and occurrences but in a more specific type of context. To put but one example for this specific case, Goodreads shows, for each title in its collection, a set of statistics, indicating how many times a title has been added to a library, it has been rated, it has been given a review, and it has been marked as 'to read'. In this article, we are going to analyze this kind of data within Goodreads and LibraryThing, complementing it with data extracted from Amazon as a complementary web source of impact. Amazon is a well known actor in the world of books and reading, though the public it addresses might be different from that of Goodreads and LibraryThing. Amazon owns Goodreads and another similar, though less popular, social network for readers, Shelfari, and it provides books information for LibraryThing and Goodreads. Its role within the reading community is out of doubt, and thus it might well complement data obtained from the other social networks.

As explained in the beginning, our purpose is to look at reader behavior on web platforms devoted to books after a book is adapted as a film. Specifically, we assume that a film adaptation might produce an increase in user activity on the book adapted and possibly some other changes in user behavior, such as, for instance, a different perception of the book. The topic of adaptation from text to screen is a common theme of discussion for many book clubs. Librarians (and booksellers) know very well that an adaptation on screen reverberates in higher circulation rate for the specific novel adapted, even if circulation data are not always available to provide solid evidence for this. Adaptation on screen seems especially valuable for young readers. Vieau¹⁴ explains that comparing different formats for the same story allows several engaging library activities for teenagers, such as reading, discussing books and movies, both offline and on the social web, travelling to the theater, or even sharing popcorns and drinks while watching the movie. It is a matter of

¹³ M. THELWALL, *Webometrics* cit., p. 39.

¹⁴ JESSE VIEAU, *The book versus the movie*, «Young adult library services», 8, 4 (summer 2010), p. 22-23.

fact that looking at adaptations brings about the multiplicity of formats that carry text and their mutual connections. Somehow, film adaptations remind us that a story, and all the concepts, ideas and interpretations it might generate, cannot be studied in isolation. They soak popular culture through multiple channels. However, there exists a strong prejudice against film adaptations that are often considered less valuable, more attached to commercial interests, and even of an inferior artistic significance. This criticism ignores the fact that very often it is cinema that inspires literature as examples abound of novels based on movies, such as all the novels written after the film series of *Star Wars*. In defense of movies, Flowers discusses some adaptations on screen as «critical commentaries on the work they are adapting».¹⁵ Endorsing the rights of the movie, he supports young readers' autonomy of choice and taste, as, at school or even within libraries, they are often told to take the book as a more worthy cultural artifact than the movie. If we look at adaptations as critical commentaries of the original book as Flowers does, a film adaptation could even (re)shape readers' opinion about the novel. In a study about reading behavior, Ross¹⁶ comments on the ability of books to mirror a reader's life circumstances, whatever these might be. Reading again the same book in a different circumstance can produce a different interpretation. Probably, watching a story may originate a different interpretation of the novel it comes from.

However popular it might be at inspiring library activities, adaptation is a specialty in its own right within the culture and media studies literature, at least since the 1980s. Fidelity of the screen version to the book has been always an important concern for adaptation studies, which implies once again some kind of priority of one form (the book) over the other (the movie).¹⁷ Depending on their relationship to the original narrative source, adaptations have been categorized and classified, for instance, into transcriptions or interpretations of the literary source, or into faithful or free adaptations, and so on. However, some critics are contending that adaptations might be better seen from the point of

¹⁵ MARK FLOWERS, *The movie is (sometimes) better than the book: adaptations as literary analysis*, «Young adult library services», 9, 4 (summer 2011), pp. 21-23.

¹⁶ CATHERINE ROSS, *Finding without seeking: what readers say about the role of pleasure reading as a source of information*, «Australasian public libraries and information services», 13 (2000), 2, pp. 72-81.

¹⁷ IMELDA WHELEHAN, *Adaptations: the contemporary dilemmas*, in *Adaptations: from text to screen, screen to text*, edited by Deborah Cartmell and Imelda Whelehan, London-New-York, Routledge, 1999, pp. 1-11.

view of *intertextuality* and *transtextuality*, to stress the reciprocal influences between literature and films since at least the late XIXth century and in general among all sorts of texts.¹⁸ From this point of view, adaptation studies should take a 'sociological turn', abandoning the ever recurring need to go back to the literary text and switching from adaptation to *appropriation*, a process through which new cultural artifacts are shaped with or without acknowledging their original sources. Certainly, this new approach seems much more in tune with current culture, and it parallels a similar trend in the way we conceptualize information and information behavior. Information and communication technologies allow, better than ever, the simultaneous interaction of text, image, and sound, which is known as multimodality;¹⁹ in addition, they also support text production as a collective effort in which exchange and appropriation are simply natural mechanisms of composition.

In a certain way, looking, as we do, at how screen adaptations influence reading behaviors through social networks, we are dealing with a research question into multimodality of information behavior or, more specifically, multimodality of reading behavior. Within this context, our purpose is twofold. Firstly, we assume that certain activities on social networks, such as adding a book to a personal library or writing a book review, reveal an underlying behavior related to book reading. If these activities undergo a visible increase after an event, such as a screen adaptation, we can assume that some kind of relationship exists between this event and reading. Secondly, relying on previous studies on adaptations, we can assume that any kind of adaptation, including an adaptation as a movie, may change readers' perception of a novel. Readers might express their opinion about a book by rating it, or more directly by commenting on it in reviews and discussions. If any of this user-generated content shows some clear change after an event, such as a screen adaptation, we can assume that a relationship exists between the event and readers' perception of the text.

¹⁸ THOMAS LEITCH, *Adaptation studies at a crossroads*, «Adaptation», 1 (2008), 1, pp. 63-77.

¹⁹ ANNA LUNDH-MIKAEL ALEXANDERSSON, *Collecting and compiling: the activity of seeking pictures in primary school*, «Journal of documentation», 68 (2012), 2, pp. 238-253.

2. Methods

In order to appreciate the impact of an adaptation on reading behavior, we collected two sets of data for three titles that at the time of writing (May 2014) had been recently adapted on screen: a young-adult novel, *Divergent* by Veronica Roth, a memoir, *The wolf of Wall Street* by Jordan Belfort, and a non-fictional work, *The monuments men* by Robert M. Edsel. For the three books, firstly, we gathered some temporal statistics about user activity. The purpose was to see if user activity changed after the movie was first released. Then, in order to see if the readers' perception of the book had changed after the movie was released, we collected all the user ratings available and calculated the average ratings for the book before and after the adaptation.

	Published	World premiere
<i>Divergent</i>	2011	18 March 2014
<i>The wolf of Wall Street</i>	2007	17 December 2013
<i>The monuments men</i>	2009	4 February 2014

Table 1: Release dates for each title (from the Internet Movie Database).

Different types of data are available from the three web resources studied. Goodreads offers for each title in its collection a default set of statistics, which are available only for the six months previous to your search. These include the times it has been added to a library, reviewed, rated, and marked as 'to be read'. These statistics are available for the work – and all its editions –, or simply for one edition. In this study we collected data related to works, when they were 'added' to a library, they were 'reviewed', or marked as future readings ('to be read'). We did not include all the times a book is rated, as this is something users do practically any time they add a book to their library. In this way, graphs appear much clearer. Discussions on a title, if there have been some, are also available on Goodreads retrospectively since the first one was initiated. However, the list of discussions is updated every time a message is sent, which makes it difficult to project these data in a meaningful temporal graph, especially when the number of discussions is overwhelming. For instance, on the book *Divergent*, there were approximately 1750 discussions in May 2014, the most popular of which gathered over 25,000 posts. Discussions are probably better suited for a qualitative analysis of significant samples.

LibraryThing statistics are less structured, except for the ‘popularity’ feature. Popularity shows the position of a title in a ranking that takes into account the number of copies cataloged in a given time span since its first appearance to the present. The feature ‘mentions’ collects all discussions in which the book was mentioned and it reflects something similar to Goodreads discussions. However, the same problems commented about Goodreads discussions apply in this case. Reviews are also available in LibraryThing, though, contrary to Goodreads, they are not given in a graph, and in this study they were extracted manually. On both networks, reviews are gathered together regardless of their language.

Finally, we also collected manually and arranged in a temporal graph reviews from Amazon. Anyone can write a book review on Amazon. If it is a customer that writes the review, then it becomes a ‘verified purchase’ review, which makes it more reliable, as the reviewer certainly bought the book and very probably read it. These reviews can be ordered chronologically. However, while LibraryThing and Goodreads gather all data available on a work, regardless of the edition, Amazon reviews are available on specific editions and for specific Amazon domains (.co.uk, .com, .es, etc.). In this study, we collected data for the latest paperback editions from Amazon.com, Amazon.co.uk, Amazon.es, Amazon.de, Amazon.fr, and Amazon.it. In other words, we included English and the most popular linguistic communities according to the LibraryThing statistics mentioned above (Dutch customers access Amazon from Amazon.co.uk). However, even if we access review data from a concrete edition, very often reviews are mixed up with other editions or formats (e.g., Kindle). Table 2 shows a global summary of the data available. Discussions could not be projected on a temporal graph, as explained previously, though they appear in the table to show the considerable differences among the social networks and the three books studied.

In summary, in order to answer our first research question, we collected and projected on temporal graphs the following data: the *added*, *reviews*, and *to read* from Goodreads for the six previous months since the research was conducted; the reviews from Amazon since they were available; and the reviews of the novel *Divergent* from LibraryThing – the other two novels not being practically reviewed on this social network. Finally, the popularity feature of LibraryThing, that indicates the position of a novel in a ranking, is also shown in Table 3. Complementarily, in order to answer the second research question, we collected user ratings and calculated the average rating before and after the adaptation

on screen. Though all three platforms allow users to rate a book, data could be extracted only from Amazon. On Goodreads, ratings can be filtered and sorted out from newest to oldest and vice versa. However, only a maximum of 30,000 is actually shown, which made it impossible to retrieve the over 800,000 ratings for *Divergent*. Besides, even when the system arranges ratings chronologically, a simple browsing reveals that this order is not stable. Similarly, on LibraryThing it is impossible to see a breakdown of all ratings, as the system shows only aggregated average ratings. Conversely, Amazon allows to filter ratings according to the number of stars (from 5 to 1), and to sort them chronologically. At the time of conducting the research, however, some changes were introduced and most relevant reviews according to user's opinions were shown first even when a chronological arrangement was chosen. In any case, the average ratings for the three books before and after the adaptation could be calculated.

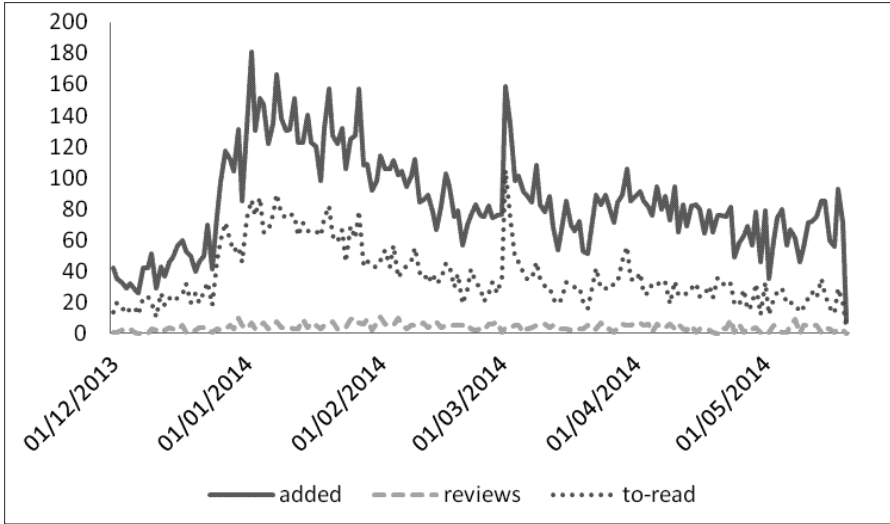
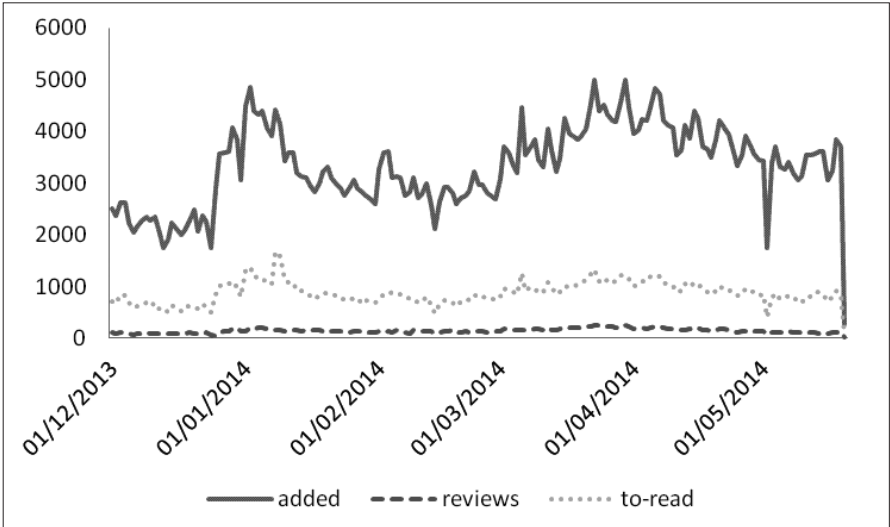
	<i>Divergent</i>	<i>The wolf of Wall Street</i>	<i>The monuments men</i>
Reviews on LT	747	10	30
Reviews on GR	73357	1098	1762
Reviews on Amazon.com	14950	749	1339
Reviews on Amazon.co.uk	1517	246	48
Reviews on Amazon.es	22	6	–
Reviews on Amazon.de	423	6	50
Reviews on Amazon.fr	138	25	11
Reviews on Amazon.it	68	25	10
Total reviews on Amazon	17118	1057	1458
Discussions on LT	543	3	81
Discussions on GR	1749	1	11

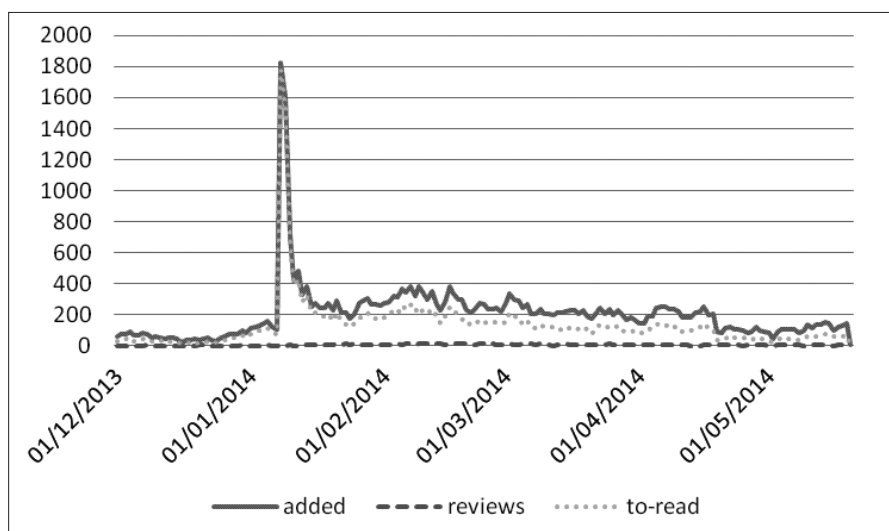
Table 2: Data extracted on 26 May 2014.

3. Results and discussion

Results are shown for the three sources used, beginning with Goodreads stats, followed by Amazon, and LibraryThing. Average ratings before and after the adaptation are shown in Table 4.

All statistics extracted from Goodreads (Graphs 1-3) show that user activity on the three novels studied is influenced by the film adaptation, although with some differences. For *The monuments men*, it is possible to see a clear peak just before the film release (4 February 2014), of both



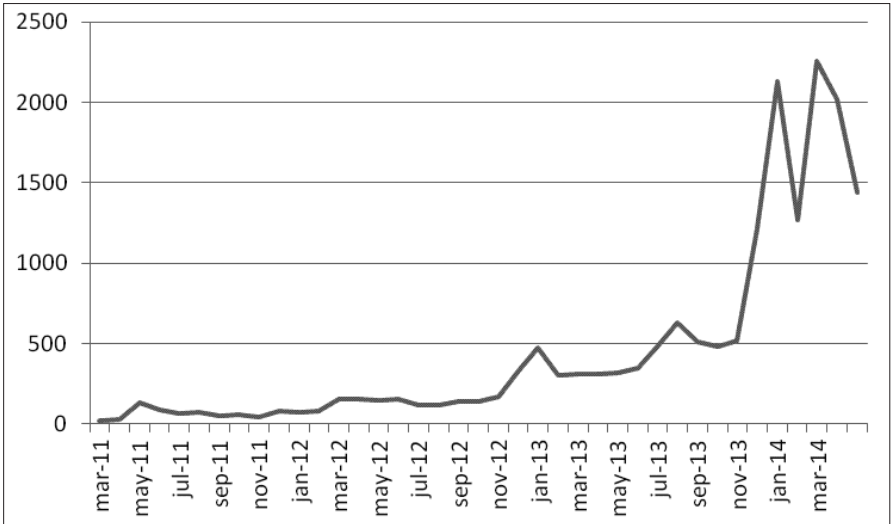


Graph 3: *The monuments men* (adapted 4/2/2014): Statistics from Goodreads.

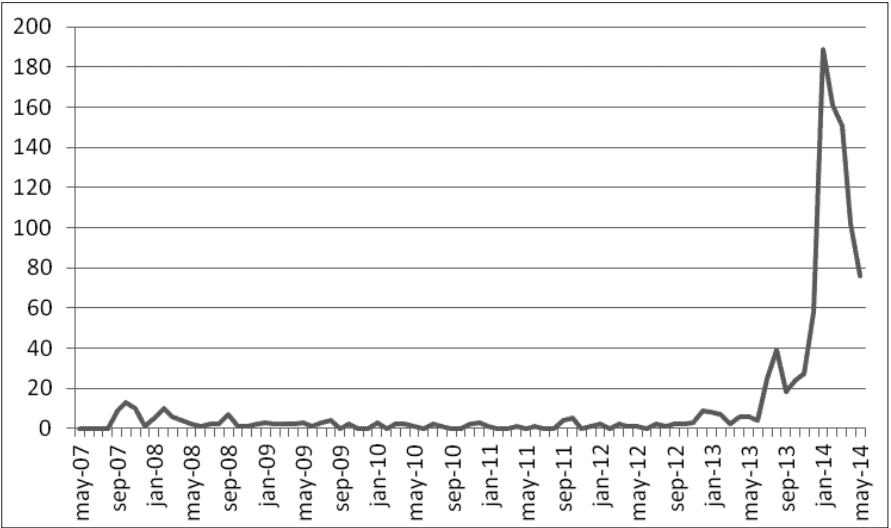
added and to-reads. This is a possible consequence of the film being massively advertised. In the case of *Divergent*, an increase in user activity is evident at the time of the film release (18 March 2014); however, it affects mostly the variable ‘added’ and it equals a similar trend that took place previously around Christmas Eve. Several causes may explain this first increase in user activity. During Christmas holidays, readers might simply have more spare time to read, though very likely the film was already being advertised and talked about. Finally, user activity on *The wolf of Wall Street* seems affected by the film release (17 December 2013), though the short time span covered by Goodreads statistics (6 months) does not allow to appreciate clearly an important increase.

The impact of the adaptation appears clearer in the reviews extracted from Amazon for all the three titles (Graphs 4-6). In the case of *Divergent*, it is possible to recognize the double peak of Christmas Eve and middle March that we perceived in the Goodreads graph. In this longer perspective, these two peaks stand out distinctly in the whole trajectory of user activity since 2011. For the other two titles as well, the increase in user activity is better highlighted in the longer time span covered by Amazon. The Amazon graphs point to the film release as *the* influent event that more than any other produces a real impact on reading behavior.

Finally, as for LibraryThing, it was possible to create a graph of review activity only for *Divergent*. Even for this novel, the amount of reviews

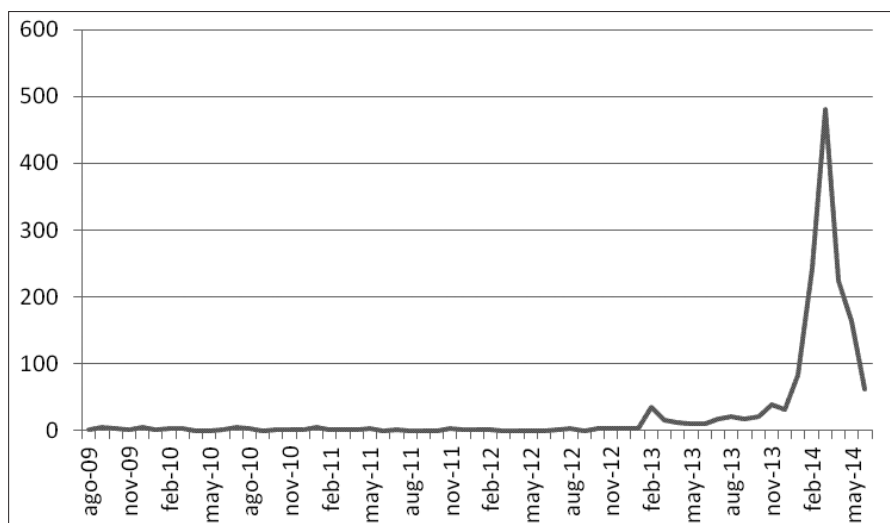


Graph 4: *Divergent* (adapted 18/3/2014): Reviews on Amazon.

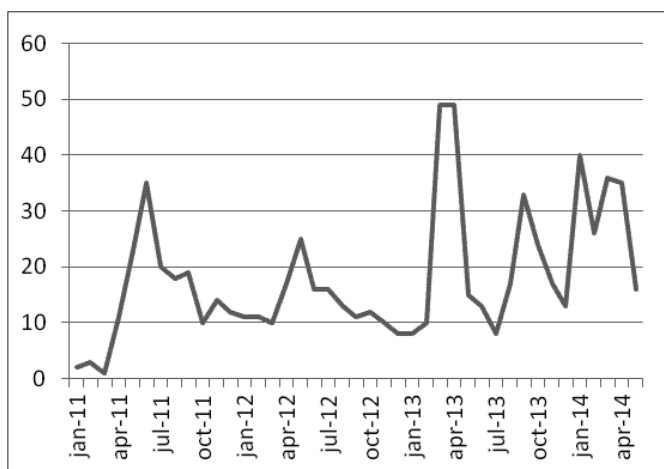


Graph 5: *The wolf of Wall Street* (adapted 17/12/2013): Reviews on Amazon.

projected in the LibraryThing temporal graph is comparatively lower than in Goodreads and Amazon (see Table 2). Spanning a 3-year period, reviews do not show any obvious impact of the adaptation on user reviewing (Graph 7). Ups and downs are perceivable all along the line, though



Graph 6: *The monuments men* (adapted 4/2/2014): Reviews on Amazon.



Graph 7: *Divergent* (adapted 18/3/2014): Reviews on LibraryThing.

none of these represents any massive activity on the book, the highest peak (49 reviews) taking place almost one year before the film release (April 2013). The highest peaks in user activity for Amazon and Goodreads are considerably more important: 2076 reviews were written on Amazon in March 2014, whilst in only one day (23 March 2014) 4994 Goodreads users added *Divergent* to their library and/or 257 users reviewed it.

Conversely, the evolution of the popularity feature emphasizes the impact of the adaptation in all three cases. The table shows the evolution of popularity quarter-by-quarter since 2011. In the case of *The wolf of Wall Street*, the adaptation simply made readers aware of the novel, as previously it did not even have a position in the LibraryThing popularity ranking.

	<i>Divergent</i>	<i>The wolf of Wall Street</i>	<i>The monuments men</i>
2014			
Apr.-Jun.	3	2690	473
Jan.-Mar.	6	1905	317
2013			
Oct.-Dec.	17	7085	1578
Jul.-Sep.	25	7645	3170
Apr.-Jun.	47		6196
Jan.-Mar.	45		14198
2012			
Oct.-Dec.	41		10242
Jul.-Sep.	42		16799
Apr.-Jun.	39		18117
Jan.-Mar.	86		7554
2011			
Oct.-Dec.	130		11988
Jul.-Sep.	128		–
Apr.-Jun.	228		21347
Jan.-Mar.	–		12469

Table 3: Popularity on LibraryThing quarter-by-quarter.

Finally, the average ratings before and after the adaptation on screen does not reveal a clear influence of the adaptation on the perception of the novel. *The wolf of Wall Street* shows the highest change, though it is really a subtle increase. *The monuments men* average rating does not change, whilst *Divergent* rating slightly decreases. This seems to suggest that ratings cannot reveal any possible influence of the adaptation on the perception of the book.

	Before the adaptation	After the adaptation
<i>Divergent</i>	4,6	4,5
<i>The wolf of Wall Street</i>	3,5	3,7
<i>The monuments men</i>	4,3	4,3

Table 4: Average ratings on Amazon before and after the film adaptation.

4. Conclusions

In this article we looked at user activity on social networks devoted to reading for three books recently adapted as films. The small sample analyzed is an important limitation of the present study, as several characteristics of the books may have an influence on user activity on the social web. For instance, *Divergent*, which is clearly a book for young readers, can be overrepresented on the web in comparison with the other two novels, as youngsters are more inclined to use the social web than older generations.

With these limitations, we can still draw some conclusions on reading behavior and on the three web sources used. Firstly, it was confirmed with data extracted from the web that, as expected, a film adaptation influences reading behavior, as more reading of a book seems to take place around the date of the film release. More precisely, a film adaptation seems to be the most influential event on reading behavior, at least for the three novels studied here. Even if many factors can make readers want to read a specific novel – and it would be interesting to compare the effect of different events on reading behavior – in the three cases studied here, the film adaptation was evidently the most influential. The statistics obtained from Goodreads and Amazon, and the popularity feature of LibraryThing, all show that different activities related to the novel increase, sometimes dramatically, around the date of the film release. More users appear to read the book, as reflected by the number of additions of a book to a personal library and the number of reviews published. Reviews are probably a more trustworthy indicator of reading activity than additions, as it is necessary to have at least a sense of the book before a reader writes a review that anyone can read and criticize. Conversely, adding a book to a personal library might be as simple as clicking on a button, though, in our understanding, in most cases, users add a book to their library only when they have really read it. This book, together with all the others collected in their library, will de-

termine the contacts they establish with other users as well as the recommendations of future readings. These two factors make additions a reliable indicator of book reading. Adaptations seem to influence also intentions to read a book as the case of *The monuments men* proves. Little before the film was released, Goodreads showed a sudden increase of intentions to read the novel, as indicated by the times users marked the novel as a 'to read'. This was less noticeable for the other two novels. Factors as diverse as the genre of the novel, the film, its actors and director, among the others, can explain this difference. In any case, it is a fact that an adaptation can have an impact also on the intentions to read a book. This first conclusion allows making an important remark on the data sources used in this article. It must be stressed that the web has provided in a very simple way important massive data to confirm something that was hard to prove offline, i.e. the increase in reading when a novel is adapted on screen. This is something to take into account for future research.

A second important conclusion we draw from our analysis is that LibraryThing reviews do not reflect any influence of the film adaptation on reading behavior, contrary to the other two sources and to LibraryThing popularity feature, which does show such an influence. A similar result was discussed in a previous study: Esteban Aragoneses found that film adaptation might or might not influence reading, depending on the novel under scrutiny and also on the platform, LibraryThing being more sensitive in her work to the book than the film release.²⁰ A possible explanation of this LibraryThing peculiarity might lie in the nature of the network. Probably, LibraryThing users, after adding a book to their library, use to tag more than review their readings. It is even possible that LibraryThing users represent a different class of users less inclined to publish personal content. There might be generational, cultural, or other important differences between these users and Goodreads or Amazon users, and future research could investigate reader communities on different platforms. It could also be simply a matter of size, as, for the three novels studied here, user activity was much more intense on Goodreads and on Amazon than on LibraryThing. Whatever the case, users might be performing a different type of activity on LibraryThing, and future research could try to clarify this.

²⁰ MARÍA ESTEBAN ARAGONESES, *Impacto de la adaptación cinematográfica en la popularidad y la circulación de novelas contemporáneas*, Master Thesis, Universidad Complutense de Madrid, 2013.

Finally, it was impossible to prove any change in the perception of the book after the adaptation on the basis of the average ratings. It could be that the amount of data we relied on was insufficient to show a clear difference, though, in our understanding, this result demonstrates that quantitative data cannot answer this kind of questions. A qualitative analysis of user-generated content before and after the adaptation might be a better approach to understand readers' perception of the book. For this type of analysis, reviews are better suited than discussions, considering that it can be difficult to sort discussions in a chronological order.

L'attività degli utenti di tre siti 'sociali' dedicati alla lettura è stata analizzata per verificare se l'adattamento cinematografico di un romanzo influisce sulla sua lettura. I dati raccolti includono le aggiunte alla biblioteca personale di un utente, le recensioni e le intenzioni di lettura, per tre opere portate sul grande schermo tra dicembre 2013 e marzo 2014: *Divergent*, *The wolf of Wall Street* e *The monuments men*. I dati sono stati ottenuti da Goodreads, LibraryThing e Amazon. I risultati mostrano che l'adattamento di un libro sul grande schermo è l'evento che influisce maggiormente sull'attività degli utenti dei tre siti. Ulteriori ricerche dovrebbero analizzare in modo più approfondito le possibili differenze tra comunità di lettori e i contenuti prodotti dagli utenti (p.es. discussioni o recensioni), soprattutto per quanto possono rivelare su eventuali mutamenti nell'apprezzamento dei lettori.

The paper analyzes user activity on three social networks devoted to readers to see if the adaptation of a novel as a film increases user activity on the book. Additions to a personal library, reviews, and intentions to read a book were collected from Goodreads, LibraryThing, and Amazon for three titles: *Divergent*, *The wolf of Wall Street*, and *The monuments men*. All three novels were adapted on screen between December 2013 and March 2014. Results show that the release of the film is the most influential event on users' activity as it is recorded on the social networks studied. Further research should clarify possible differences among readers' communities on the web and exploit user-generated contents such as discussions and reviews to understand how readers' perception of books evolves.

